

BOSTON

# MUSICAL VISITOR,



Devoted to Vocal and Instrumental Music, and Published by  
A MUSICAL ASSOCIATION.

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CIRCULATE. }

*The Singers went before, and the Players on Instruments followed after.*

{ \$1 A YEAR,  
IN ADVANCE

**VOL. 3.**

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**NO. 3.**

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## Local Information.

### MUSIC IN GREAT BRITAIN.

[CONTINUED.]

The English writer, next proceeds to criticise rather severely some of the poetry introduced into Mr. Hullah's book. The bad accentuation in several instances is then considered. A song in the book called the sea boy, is examined and found to be quite faulty. He thinks that Mr. Hullah is not good at adaptation. He gives an instance of what he calls a disjointed melody to the words:

“Twinkle, twinkle, little star.”

We give the melody as he has it. [See in this number: Twinkle, twinkle, little star.] There is something we think very pretty in the melody, though it is perhaps not quite

suitable for beginners. The next criticism relates to the method adopted, which he regards as not being inductive. He then proceeds to examine several explanations which are found to be quite unscientific. He then shows the inconsistency of the author, in introducing terms unexplained, and subjects into the early part of the course, which belong to the latter end of a course of instruction, and then says that “there ought to be no compromise between the friends of education and a work with such a beginning.” After remarking on the system of Pestalozzi and others, he proceeds:—

The most striking peculiarity of Wilhem's system is the revival of the old method of teaching the notation of music upon the fingers—the five fingers being substituted for the five lines of the staff, after the following manner.

The teacher, instead of pointing to notes marked upon a black board on which five lines have been painted, holds his hand up, as in Pyramus and Thisbe, and pointing to an opening between his fingers (the chink in his imaginary wall,) tells his pupils that each chink or opening represents a space, and the fingers themselves, the lines of the staff. The pupils afterwards, instead of singing from real notes, sing from the imaginary notes placed on or before the fingers to which the teacher points, the pupils doing the same with their own hands.

There is perhaps no great harm in this, and it may sometimes be an amusement to children, who like to be playing with their fingers; but yet, as it is not every child who is quick in comprehending how one thing can stand for another, we fear it will prove, in many cases only another addition to the difficulties with which musical notation is already encumbered.



The advantage proposed to be obtained by the method is not stated in the work, but M. Wilhem told us that he relied on it as a system of *mnemonics* applied to the recollection of intervals, the associations of touch with sounds assisting the memory in remembering sounds.

Our reviewer has given a small cut explanatory of a system of teaching which it is not thought will be sufficiently interesting or useful to have prepared for this work. His criticism on the method are seen in the following remarks:

Now as the scale may be written in not less than 24 different keys, major and minor, the knowledge of the sounds belonging to the 3d and 5th is but of little comparative use until, by the continued study of music in different keys, the pupil can recognize, without hesitation, the 3d or the 5th of the scale, in whatever key it may be written. The digital, or finger method, is of no assistance to the pupil in overcoming this difficulty, but rather an embarrassment than otherwise, because it is not adapted to a change of keys. The thumb is always *fa*, or the 4th of the scale, while the corresponding top line on the staff may represent that or any other interval. In the key of G, the top line represents the 7th of the scale, and as the sound belonging to the 7th is very different to that of the 4th, to remember the sound of the 4th by the "rule of thumb," when we want to sing the 7th, is embarrassing ourselves with a false association.

Many persons have supposed, and amongst them, we believe, the Committee of Council, that this method of teaching by the fingers is something new, originating with M. Wilhem; it is, however as old as the eleventh century, when it was invented by Guido Aretino, a monk of Arezzo, from whom it has since gone by the name of the Guidonian hand. Guido Aretino, or as the name is sometimes written, Guy Aretin, was also the person who first borrowed and applied from the Hymn of St. John the syllables still used, with but little change or addition, in most of the solfeggio exercises now written. Solfeggio and the digital method were both introduced together, and that the latter speedily sunk into disuse, and was not heard of for 300 years, is some presumption against its supposed merit. It is, however, no novelty, even in England. Forty years ago, Stevens, the author of 'Bragela' taught his pupils upon that method, and Mr. T. Cooke, long before the publication of the present English adaptation of Wilhem, adopted it in his classes till he found it an unprofitable occupation of their time.

We copy what is called "a type of the major 6th," as a specimen of the scientific accuracy of the work, and to give another instance of the kind of songs which are deemed suitable for children. A major 6th contains four tones and one semi-tone; a minor 6th, three tones and two semitones. We have marked them in copying the music for the benefit of the uninitiated.

[The music referred to will be found in this number, see *flying covers*.]

Our next article will embrace some suggestions of the reviewer on teaching music, in which he thinks he has avoided the errors of his author.

NEW BRUNSWICK. While conversing with a gentleman a few days since from Frederickton (N. B.), we made a few short hand notes of which the following is the substance. Their martial music is of the highest kind. The old country musicians are generally of the first order, many of whom are found in the principal towns. The brass band (at Frederickton?) he thought was not excelled by the Boston brass band.

But in relation to Church music the state of things is quite different; the singers in choirs were not taught systematically when young. There are very few good singers. There are fine churches in town and more near at hand. Ten years ago, and until last winter in Frederickton, it was customary for some one to stand near the pulpit, and lead the singing which was performed all over the house. Last winter several choirs were organized, and as the churches have no seats in the gallery particularly designed for choirs, they now sit in the body of the house. The singing generally in the Church is loud and boisterous. He knew one or two scientific singers there, but they took no active part in the Church music. A Mr. Miller had taught school there.

In one Church they have instruments, in the others they have bass viols, which were introduced last winter. The number of inhabitants is about 4000. It is a beautiful inland town and excels St. John's in the amount of business. It is at the head of steam navigation.

In the Province, there are 120,000 inhabitants, and it is said without hazard, that there is not an average of ten yearly singing schools. There may be in the winter forty schools, but it is presumed that there are not so many; so that they would not average ten for the whole year. Situation being peculiar, he received nothing, although he organized several singing societies. Teachers generally received one or two dollars per quarter for each scholar. They never teach by the evening. If some excitement could be got up, they would pay well, but now, there is but little interest to support schools.

In most places they sing by the congregation, and think it useless to attempt improvements. The villages are principally on the banks of the river:—there is but one city in the Province, Frederickton.

At the mouth of the Miramachi, there are three villages within six miles. No singing school has ever been taught in either, and yet in the churches they have tolerable singing. Persons from the old country who are acquainted with music, have meetings for practising such tunes as they know. They line out the hymns and sing them one line at a time. In



Chatham they have one Methodist Chapel and one Scotch kirk, much like the congregationalists here.

There are very few bands in the country; the regimental bands are where the troops are stationed.

The sleighing continues from the middle of November to the first of May. No vegetation appears before this time; after which things grow rapidly. Singing schools are seldom taught more than one quarter. The Pestalozzian system has never been introduced except in one school in St. John's. Even good teachers would find it a barren field. The Province is about 200 miles long and about 100 miles wide. At Frederickton last spring, an American, Mr. Smith by name, was instrumental in getting up considerable excitement on the subject of music.

Much attention is paid to common schools, but nothing has been said in relation to music as a part of common school education. There are but few villages back from the river, and no mail routes as in the States.

#### ANNUAL

#### MUSICAL EXERCISES IN BOSTON.

Continued.

FRIDAY, Aug. 26. In the morning, Mr. Mason's lecture on the elements of music was given at 1-2 past 8 o'clock as usual.

At 11 o'clock, the Convention assembled, and was opened by prayer.

After the reading of the records and other desultory business had received attention, the question for debate came in order.

#### QUESTION.

*Is there not, in the teaching of singing schools designed to improve church music, too much attention given to mere mechanical execution, to the neglect of rhetorical effect?*

MR. SHEPARD was not a teacher of music, but proceeded to make some remarks in the affirmative.—Much of the singing and preaching was similar. Ministers were too mechanical, and too often preached their hearers to sleep. He proceeded to give some good and bad examples in recitation. Hymns were sung too mechanically, and not enough attention was paid to the proper expression of the sentiment.

MR. JONES, in the course of his experience, had met with some serious obstacles to any thing like a good rhetorical effect. He was acquainted with churches where it had been customary to line out the hymn, i. e., read one line and then sing it, and so on through the hymn. To sing with true expression, it was necessary that a person should feel the force of the sentiment in his own heart.

MR. DUTTON thought that rhetorical effect was obtained through mechanical execution. It was not natural to the child and school-boy. He did not think that too much attention was given to mechanical execution.

MR. HAMILTON thought that the affirmative should be established. He thought less of teaching the elements than others did, and would rather teach 30 lessons without the black-board than with it. Schools were short, and it was better to learn expression without the art, than art without expression.

MR. LUCAS regarded the question an important one. He thought the term rhetorical not quite proper in its place. The question would be better worded if it read:

*Is not music which springs unrestrained from the heart, more effective than that which is merely mechanical or artificial?*

He regarded all men as being naturally and primarily equally susceptible of enjoying music. Difference in education caused the difference in individuals. Some extolled the music of the present day. But to the reader of history it was well known, that the music of the early ages, up to the 4th century, and to the time of Constantine, was more effective than it now is. The Chinese music went into the ear and touched the heart. Our music went into one ear and out of the other, and he feared that effective music was rather losing ground.

Twenty-five years ago he commenced teaching, and then he used to see fathers and mothers in the singing school, with their children, singing with all their energy. Now, children trembled, fearing to break some rule. It was not so with children when Nature developed itself. Of this fact he was competent to judge, having instructed more than 25,000 of them in the course of his life.

Children affect an audience more than older persons. Nature affects Nature. One hundred children could be trained to affect an audience more than the same number of adults. What did Haydn say, after spending 40 years of his life in profound musical study, on hearing a choir of children sing in St. Paul's Church? He wept, and said that he never had heard music that so affected his heart as the music of these children. In his experience, he had been able to effect more by juvenile classes than otherwise.—Reference was made to camp meetings, where rhetorical effect was obtained without instruction. The spirit of the poetry must be imbibed, and the singing move off without mechanical restraint. Children exemplified this remark, singing without fear, and breathing the musical spirit of Nature.

MR. JONES thought there was a difference in the hearts of men in regard to susceptibility. He illustrated his idea of the inefficiency of mechanical singing, by reference to a certain minister, who had spared no pains to make himself master of all the rules of popular speaking, and who was listened to by a congregation of some taste; but his sermons were cold and powerless. Mechanical gestures attracted attention, but did not affect the heart.

MR. SHEPARD made some criticisms on the remarks of Mr. Lucas. He thought that to say there was no difference in the minds of men, was contrary to reason and revelation.

MR. LUCAS still held his opinion to be correct, and called on the gentleman to produce any respectable writer, who did not say men's hearts were essentially the same. What one man felt another might, provided his birth and education had been the same. He well knew that men became different in after life. Russell sung, and produced a rhetorical effect, because he studied the poetry, and was unembarrassed with rules.

MR. SHEPARD argued his views in relation to the primary capacities of man.

MR. JONES thought we were departing from the question, (which was truly the case.) He knew that Russell, as a teacher, was troubled with these very points. He, (Mr. Jones) had always in his classes, endeavored to teach the notes, the scale, and also to read poetry, and to appreciate the sentiment. In Church, he thought it important that the leader and singers should feel themselves to be in the presence of God, and try to throw themselves under the direction of Heaven. Doing this, and seeking to bring out the sentiment of the hymn, he thought was the



proper way to produce rhetorical effect.

Mr. Hamilton was fearful that the art would be depressed, he thought that as a medium of effective singing, a knowledge of the art was highly important.

Mr. Dutton—To affect others we must feel ourselves. But there were many mechanical things which must be attended to. Instruments must be learned and played for a long time in order to have them under complete control. He thought it more difficult to teach and communicate to children than to adults. The case of Russell, seemed to be against the affirmative, for he had been heard to say in rising from the piano while his audience was in tears, what fools they are.

The time of adjournment having now arrived, the committee gave out the following question for discussion when the present one was disposed of.

Question. *Should the choir be governed by the power of the leaders voice?*

ON SATURDAY MORNING, AUG. 27. In the Class. The lecture was interspersed with singing accompanied with suitable remarks.

Answering questions in Mr. Mason's class.

*Can we have music without words?*

Yes. We can as well have music without words as to live old bachelors all the days of our life.

There was no difference between secular and sacred music in one sense. The sounds and chords were the same. But the style was quite different. We used in common conversation the same words which we used in prayer; but in prayer, the style and combination of words should be different, so in secular and sacred music, the style and phraseology or combination and progression of sounds must be properly adapted to the particular kind of music.

*On passing from one note to another.*

In singing Church music, we should pass directly from one sound to the next, without any intermediate gliding sounds. The same manner of passing direct from note to note, should be taught in singing schools, because it is the most appropriate style for new singers, who should first acquire precision and correctness in the notes of the scale.

He did not intend, that these remarks should apply to that most beautiful of all musical graces, and which costs many years discipline of the voice, and which if attempted by young singers would surely be spoiled. The Italians could produce the trills and glides so as to delight the ear. But he did not believe it possible for an Englishman or an American to do justice to such passages at the present state of musical cultivation.

*Should we teach singers to blend the notes together or to sing staccato?*

We should teach them both, some examples were given.

*Are piano, mezzo, &c. the same in all voices?*

Every voice has its natural fullness, which would be called mezzo; it would also have what would be called its piano fullness, yet, a choir or any number of persons singing mezzo or piano, should so sing that no one voice should be heard distinctly prominent.

*Are the steps and half steps the same? i. e. the steps the same and the half steps the same?*

This was no more use for us to know than it was to the inhabitants in the moon. It was not necessary at all, and of no more use to us than to children. The differences between the sounds were founded on the temperament of the scale, which was of importance in tuning instruments, but of no practical importance.

Such was the answer given to this question, but it

is not quite correct, since the inquiries and demonstrations of every scientific musical writer prove the contrary in every respect. If the inhabitants in the moon cultivate to any extent vocal music, they with us would not only be desirous of understanding this matter, but would actually investigate and decide the question. At any rate it is certainly of use to us. Because it is universally a subject of inquiry in all singing schools by the scholars, and among singers generally. It is of use therefore in order to enlighten the mind and to satisfy an enquiry, which is not merely interesting in itself, but which must naturally arise in the practice and explanation of the scale. It is more use to us than to children, because they have not begun to cultivate habits of enquiry, and generally receive and remember things, because they are told so to do. But as the mind approaches maturity it is not satisfied with mere affirmation, but *demand*s the reason of things. The constant repetition of the question in all singing schools, corroborates this last statement. If the mind is bound down to this question by an indefinite uncertainty, it is both retarded and discouraged in prosecuting the study. A clear explanation both relieves and encourages the mind. And even children if they enquire, should not be turned away in uncertainty, since most boys at 12 or 14 years of age, have a sufficient knowledge of mathematics, to comprehend the whole subject.

These differences are *not* founded on the temperament of the scale. The reverse is true. The temperament of the scale, arises from these differences, or is rendered necessary, because these differences do exist. And the temperament of the scale, is the *altering* of these differences, so as to *make them* all alike. The differences *are* founded in the philosophy of melody; or rather in the reasons which make it necessary to have the scale as it is. And now as to the last particular, it is certain that a knowledge of the true answer to the question, is of the highest practical importance. It is so to the tuners of all kinds of pianos, organs and similar stringed, wind and keyed instruments, as any one who knows, will not deny. It is practical to all singers and particularly to learners, because when they have a definite idea of the several intervals in the scale, or of the distance from one sound to another, *they will be able to strike with more certainty and correctness every sound in the scale.*

It is believed, that these remarks will be in perfect accordance with the experience and investigation of teachers and musical men.

Below will be found an answer to the question, without an explanation. Those who may wish to gain a clear and complete view of the whole subject of the philosophy of the scale, will find it illustrated in the "VOCAL SCHOOL," with ten wood engravings. We say to all those who are interested on this subject, buy that book, and carefully study the part devoted to this subject.

Perhaps we may take up this subject in the Visitor at some future time.

The numerals in the example below represent the comparative distances, between the steps and half steps of the scale.

#### The Diatonic Scale.

With the comparative distances of the steps and half steps—

|    |    |    |    |     |    |       |
|----|----|----|----|-----|----|-------|
| 22 | 20 | 12 | 22 | 20  | 22 | 13    |
| do | re | mi | fa | sol | la | si do |

*What became of the National Convention formed at the Melodeon last year, when they had the great split?*

The first day the American Musical Convention



assembled, they passed a vote, inviting such persons as might meet at the Melodeon in accordance with the call of the committee of the National Convention, to unite with the American Musical Convention. In the afternoon of the same day this invitation was formally presented at the Melodeon, where were assembled, some dozen or fifteen, who accepted the invitation and adjourned *sine die*.

Thus ended the existence of the National Musical Convention; this inglorious *ex-cunt* of this Convention resulted from an amicable settlement of some little difficulties which had existed between Messrs Mason and Webb, by which the Handel and Hayden society lost Mr. Webb's services. Mr. Warner had also left the city, so that there seemed to be no other course than to let the thing go down. We have now answered the questions of some individuals, separate from the report of the doings of the class and convention, which will include only such parts as will be thought interesting to readers in general, leaving out little matters.

The SENTENCE of Mitchell, the forger, is said to have been most touching. His mother, dressed in Quaker style, came into the Court and taking the hand of her son held it until they left the room together. A mother's love! wife's devotion, who can tell.

It would seem that the punishment of this peculiar offender must consist mainly in the reflection, that his crime had made miserable his best earthly friends. Let him that thinketh he standeth take heed lest he fall.

#### RELIGIOUS ARTICLES.

##### A FEW BRIEF FACTS RELATING TO THE HISTORY OF MUSIC AND CHANTING.

[CONTINUED.]

##### THE USE OF INSTRUMENTS IN CHANTING.

21. If the chant is to be learned with an organ, the organist may first play it through, once or twice, that the choir may get a general idea of the movement, and the progression of the different chords. When played in connection with the choir, the chanting chord should be held, without variation, until the sentiment demands a cadence, which should be played, like so many measures in the same variety of measure, in a common tune. If other instruments are used, they should be played the same, or, in a manner as nearly the same, as possible.

Interludes, in the singing of chants, should be of the most simple character, consisting of not more than three measures, perhaps less. The reasons for such interludes, are the same in kind as in the singing of common hymns.

23. Other instruments can play the cadence, which is in the same key with the first chord of the chant; as it may be, the cadence of the first or of the last strain.\* Between short stanzas an interlude will not always be desirable.

\* It is common for the last strain, or cadence of the last strain, to modulate into a relative key.

#### RULES FOR THE CHANTING NOTE.

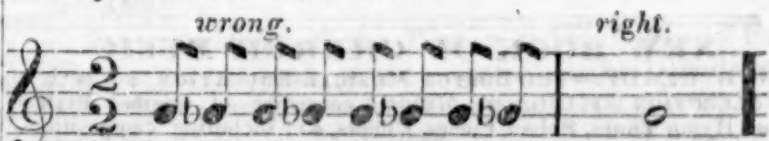
24. The great object in singing the recitative, is to pronounce and articulate together. Attention to a few rules will enable a school, or choir, thus to do with much preciseness.

25. In the *first* place, much depends on the leading voice, which should pronounce and articulate with much distinctness and force.

*Second.* The accented syllables of words, and single words, which are comparatively important, should receive more emphasis. Unaccented syllables, and unimportant words, should be more softly expressed.

26. *Third.*—Pauses should be observed, and sometimes, in long sentences, words should be grouped together into phrases, which are indicated in the psalms we have introduced, by a short dash (--). Every syllable should be pronounced deliberately, not in a hurried and hasty manner.

27. *Fourth.*—Great care should be taken that the singing of the recitatives be not what might be called a semitonic-monotony; i. e. permitting the voice, on the unaccented syllables and unimportant words to aid diminishing in force, to flat in pitch. Every singer should be *very particular* in this respect. The fault, of which we are speaking, might be represented as follows:



28. The more attention is due to this, since it is natural in producing a loud sound, to raise the pitch, the reverse of which is true in giving a low sound. The full accent which it is necessary to give to some syllables in the recitative, in order to pronounce and articulate precisely together, renders it highly important, to guard against this common error.

29. *Fifth.*—Although there is no definite length to the chanting note, there should be the most perfect time, or uniformity of utterance, in reciting (or singing) the words applied to it. [To be continued.]

#### A FARM WANTED.

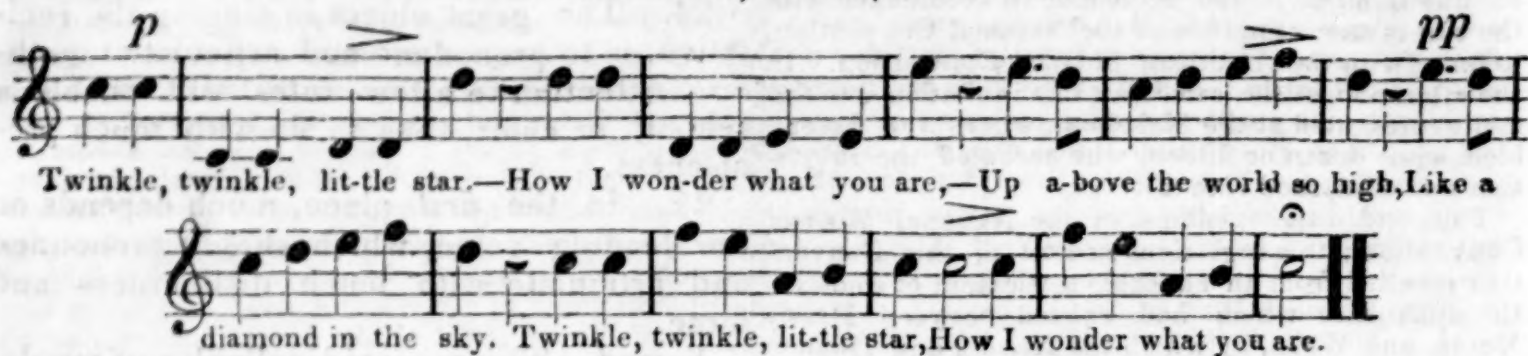
An elderly gentleman wishes to buy a small farm, of from 3 to 8 acres of good tillage land, having on it a house and barn, situated at a distance of from 1 to 15 miles from the city, and at a price of from \$400 to \$1500. One near a depot on some one of the railroad routes, would be preferred.

Call at the Musical Visitor Office, or address H. W. Day, through the Post Office.

*Immediate attention to this notice is desired.*



## Twinkle, Twinkle.

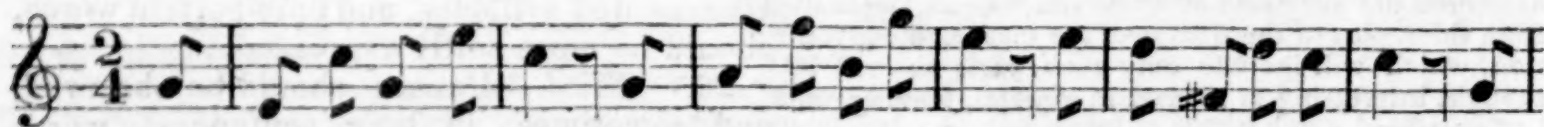


## THE FLYING COURSE.—Type of the major sixth.

Minor.

Minor.

Minor. Minor.

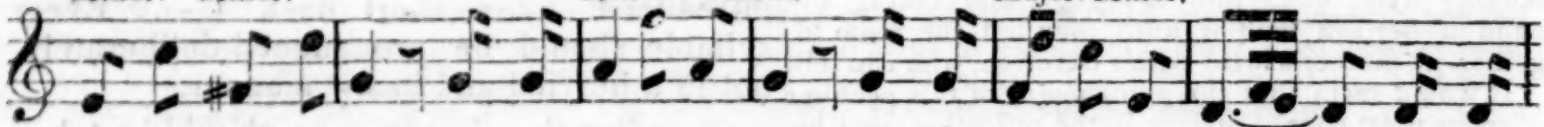


1 First gent-ly let us glide, The ropes are *lithe* and free, Then bold-ly take each stride, And  
2 Our sport is glad and long; We nei-ther scoff nor brawl, And aye the skill'd and strong Have

Minor. Minor.

Minor. Minor.

Major. Minor.



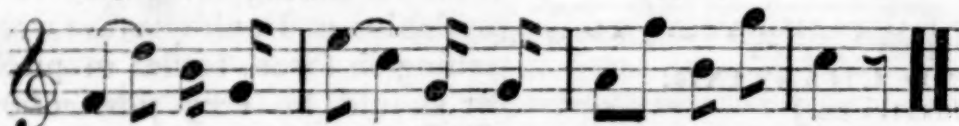
cir-cle round the tree. Like a hart from the ground, Clear the bar with a bound, Then like  
re-a-dy help for all. In our sports may we learn To do each a good turn, As like

Major.

Major.

Minor.

Minor.



birds on the wing Let us soar round the ring.  
elves in a ring Round the tree we all swing.

## NEW BOOK OF CHURCH MUSIC

NOW READY.—THE BOSTON MUSICAL EDUCATION SOCIETY'S COLLECTION OF CHURCH MUSIC; consisting of original Psalms and Hymn Tunes, Select Pieces, Chants, &c; including compositions adapted to the service of the Protestant Episcopal Church, edited by Benjamin F. Baker, President of the Society, and Director of the Music at Dr. Channing's Church, and I. B. Woodbury, Organist at the Odeon.

In presenting this work to the public, the publishers trust that there are some new features in the arrangement which will render it useful and interesting. With the exception of a few select pieces, not before published in this country, the music is entirely original.

The Elementary Rules are condensed somewhat, for the purpose of introducing Exercises on the cultivation of the voice, which will be found advantageous, and their practice is recommended as tending to the production of a chaste and finished style of singing. The chants and other portions of the Episcopal Church Service, are partly original, and in part selections of appropriate music never before published in this country. The writing out of the parts, and the arrangement of harmony for the organ and piano forte, forms a new feature in this volume, and will add to its value and general usefulness.

In the arrangement of this work, the Editors, having endeavored to obtain a simplicity of style and a true adaptation of melody and poetry, hope it will prove useful in the choir and in the domestic circle. The whole has been carefully arranged, with due regard to the wants and tastes of the different choirs, and think it will be found well fitted to the service of churches of all denominations.

The publishers have received many strong recommendations to the work from professors and teachers, among which are MARCUS COLBURN, Esq. of Dorchester, W. C. BROWN, Esq. author of *Westlyn Harp*, and many others of eminence, and who have adopted it in their Schools and choirs.—The first edition of one thousand copies are already disposed of, and a new edition in press, which will be ready on the 10th of October. Printed on very clear white paper, and got up in most elegant and substantial style, and sold at the same price of other music books.

Orders from any part of the country, either for single copies or by the quantity; are respectfully solicited. SAXTON & PEIRCE,

No. 133, Washington street, Boston, publishers.

Teachers are respectfully solicited to examine the work.

AWFUL CALCULATION. An ingenious mathematician has calculated the number of the human beings who have successively inhabited the globe, to be 36,628,843,275,075,180. This gives about five persons to every square foot of terra firma on the globe!

## MUSICAL VISITOR.

MR. JOSEPH CLARK. There appears to be 10 cents his due, after cancelling old accounts.

Letters not Post Paid. Almost every day we leave in the office one or more letters to go to Washington, because they are not post paid. Experience has taught us the necessity of REFUSING ALL LETTERS THAT ARE NOT POST PAID.

ORIGINAL MUSIC. We have perhaps a hundred tunes now on hand from different persons, designed for the Visitor. A want of time to make suitable corrections is the reason why many have not appeared. Write something beside C. M. S. M. and L. M.

C. C. OLIM. His letter was received from the Post Office, but no person called.

BATH MELODEON SOCIETY. We have received the constitution and by-laws of this society and shall probably publish the same in some future number, for the benefit of such as may wish to form a musical society.

MUSICAL ELOCUTION is simply the utterance of words in connection with music. Good musical elocution makes it necessary to utter the words tastefully and pronounce them correctly.



**LUNSFORD LANE.** We lately received a little pamphlet, which gives an interesting account of the life of Lunsford Lane, now a free colored man, who by perseverance bought his freedom and a part of his family. By the aid of friends at the north he has purchased his wife, and children. This little book breathes a very good and well tempered spirit. As the avails from the sale of this little book will go to aid the poor and destitute, we hope that many of them will be sold.

**MR. R. HILL.** The communication of Mr. Hill could not be satisfactorily answered in the way desired.

**MISSING NUMBERS of the Visitor.** We have often advertised that in case any number was not received, we would again remit it, or a package, if we could be informed. Speak to the Postmaster to that effect, and he doubtless will willingly drop us a line.

**WE SENT** some time since to Mr. Bassett, the Visitors ordered, and some specimens of David's Harp, by Harnden's Express. These had not arrived probably, when he wrote his letter of the 5th of Sept.

*When does my paper stop? When does my subscription close?*

**Ans.** When the number of pages are made up in the enlarged form which would have been received in the single form.

For instance, those who commenced with No. 4, Vol. 2, will receive their full amount of matter in No. 1 of Vol. 3. Those who commenced with No. 6, Vol. 2, will receive up to No. 3, Vol. 3, No. 8, Vol. 2, ends with No. 4, Vol. 3. Subscriptions at No. 10, Vol. 2, end with No. 5, Vol. 3, and so No. 12 Vol. 2, ends with No. 6, Vol. 3.

*We recommend \$1 single subscriptions in all possible cases, as best for our subscribers and best for us.*

**Members of the Convention.** We have only heard from one member of the Convention. It may be said that they have not heard from us but once or twice—true: but paper makers and printers will not work without money. So do not let us be neglected as we were last year, by those who ought to be the best and most active in getting subscribers. Introduce the Visitor into all your Schools and Choirs. It will do much good. We particularly look to the Members of the Convention to do what no others can. Help Friends.

#### Seasonable Hint.

Looking into the library of a brother clergyman not long since, we read the following caution in regular verse, on one of his shelves. It was so appropriate we could not forbear to transcribe it:

If knowledge you seek  
In a book on my shelf,  
Remember! ☐ next week  
I may want it myself.

Or, haply the book  
To-day you may borrow,  
I vainly may seek  
To find on THE MORROW.

If not the rhyme, at least the reason,  
Suggests a prompt return in season.

**DEATH OF MRS. TYLER.** This instance of mortality occurred on the 10th of Sept at the city of Washington. The funeral was attended by all the principal officers of the U. S. who were in the city, besides many others. Divine services were performed at the Whitehouse by the Rev. Mr. Hawley, a respected Presbyterian clergyman.

We hope that such members of the convention and others who may receive this number, or into whose hands it may be passed, will endeavor to circulate it and obtain for us a list of subscribers.

The article on New Brunswick is given just as it was noted down in conversation, which may account for the want of connection in some cases.

#### NOTICES OF Musical and Literary Works.

**HIGHLAND MARCH AND QUICK STEP**, dedicated to the Highland Guards, arranged for the piano forte by Joseph W. Turner, Boston; published by C. H. Keith, 67 and 69 Court street. The one sheet (2 pages) has another quick step;—the Red, Red Rose. These pieces of music are short and quite pretty, and not difficult of performance.

**VALUABLE MUSICAL WORK** for Teachers of Music, Choristers, Teachers of Common and other Schools:—"The Vocal School." This is the latest work of the Pestalozzian plan, and is becoming more and more popular with our best teachers. The part devoted to musical elocution is invaluable. A thorough practical knowledge of that part, will render a singer perfect in pronunciation. Refinement in taste, and a good voice will only need to be added to make a perfect singer.

#### Neale's Revival Hymns.

We have never known a little book of the kind, to have a popularity like this. It is used by all denominations. Contains all the tunes, hymns and sheet music sung during the great Boston revival. Being extensively used during that time, it is with the greater confidence, recommended to all the religious societies in this country. Be particular to enquire for NEALE'S REVIVAL Hymns. Orders directed to Hartley Wood, Boston, promptly answered. For sale at the Musical Visitor Office, 8 Court square, and by nearly all the booksellers.

**DAVID'S HARP**, or the Boston Sabbath School Song Book, a recent book, gives unparalleled satisfaction in the schools and juvenile choirs where it has been introduced. No. 8 Court Square.

**BARTON'S WALTZ**, for the Flute. Mr. Barton is an Englishman and really has the appearance of a gentleman. He is lately from England and is a teacher of the flute, and wishes to share with others such portion of the public patronage, as his knowledge and abilities to teach, may demand. We know nothing further, than to say, that he will give some public Concerts, when there will be opportunity for those interested, to attend and judge for themselves.

The Waltz, the name of which heads this notice, has just been published by Mr. Ditson, 195 Washington street. It is composed with a piano forte accompaniment, and we should judge, a very pretty piece of music—2 pages.

**THE TEMPERANCE ADVOCATE AND LITERARY REPOSITORY**, is published at Philadelphia every other Saturday, at \$1 per annum. It seems to be devoted mostly to the subject of temperance. It comes in the quarto form of eight pages.

**NEW YORK EVANGELIST.** This is one of the largest religious papers in the world, published weekly at 113 Fulton St. by H. Wicks, & Co. Subscriptions \$2.50 per annum. Subscriptions thankfully received.  
**H. WICKES & Co.**



1 We come with joy and gladness, To breathe our songs of praise, Nor let a note of sadness, Be mingled in our lays,  
 2 The sound is waxing stronger, And thrones and nations hear, Proud man shall rule no longer, For God the Lord is near.  
 3 And then shall sink the mountains Where pride and pow'r are crown'd, And peace, like gentle fountains, Shall shed its pureness round.

For 'tis a hallowed sto-ry, This theme of freedom's birth; Our fath-ers' deeds of glory Are echoed round the earth.  
 And he will crush oppression, And raise the humble mind, And give the earth's possession Among the good and kind.  
 O, God! we would adore thee, And in thy shadow rest; Our fathers bowed before thee, And trusted, and were blest.

## 200 Longing for Jesus.

1. O! when shall I see Jesus,  
 And reign with him above;  
 And from that flowing fountain,  
 Drink everlasting love;  
 When shall I be deliver'd  
 From this vain world of sin?  
 And with my blessed Jesus,  
 Drink endless pleasures in?

2. But now I am a soldier,  
 My Captain's gone before,  
 He's given me my orders,  
 And bid me not give o'er;  
 And since he has proved faithful,  
 A righteous crown he'll give,  
 And all his valiant soldiers  
 Eternal life shall have

3. Through grace, I am determined  
 To conquer, though I die;  
 And then away to Jesus,  
 On wings of love I'll fly.  
 Farewell to sin and sorrow,  
 I bid you all adieu.  
 Then O my friends be faithful,  
 And on your way pursue.

## SCIENTIFIC AND LITERARY.

**CATALOGUES.** We shall be glad to receive and ready to notice, catalogues from such institutions as may fall into our hands. Please send your catalogues.

## HARMONY CONTINUED.

## ABRUPT MODULATIONS.

All sudden modulations into such keys as are not closely related to the original key are abrupt modulations.

Such modulations are effected in various ways, several of which we shall enumerate.

*First.* By suddenly changing the mode of the key which we are in, as from major to minor, or from minor to major; and then either remaining in or modulating from it, according to its altered relations.

## EXAMPLE.

Major. Minor. Minor. Major.

In the following examples, the \* points out the chords to which the rules apply.

## C TO D FLAT.

*Secondly.* By changing the mode or species of the consonant chord employed to resolve some characteristic harmony.

## EXAMPLE.

C TO F MINOR. C TO D MAJOR.



I. Though nature's strength decay, And earth and hell withstand, To Canaan's bounds I urge my way, At his command; The wat'ry

deep I pass, With Je sus in my view; And thro' the howling wil-der-ness My way pur-sue. We'll sing hal-le-

lu-jah! hal-le - lu-jah! A-men.

The goodly land I see, There dwells the Lord our King,  
With peace and plenty blest; The Lord our Righteousness,  
A land of sacred liberty, Triumphant o'er the world and  
And endless rest. The Prince of Peace; [sin,  
There milk and honey flow; On Sion's sacred height,  
And oil and wine abound; His kingdom still maintains;  
And trees of life forever grow, And glorious with his saints in  
With mercy crown'd. Forever reigns. [light  
We'll sing, &c. We'll sing, &c.

or

2 4 6# 7#

Thirdly. By employing a succession of two or more characteristic chords belonging to different keys.

C TO A MAJOR.

C TO E MINOR.

6 5 6# 6 7# 6#

C TO A FLAT MAJOR.

Series of dominant sevenths.

6 4 6b 4b 6b 5b

Fourthly. By changing the species of the intervals of which a dissonant chord is composed, and then resolving it according to its newly acquired functions.

EXAMPLE.

C TO G MINOR. C TO E FLAT MAJOR.



b7-6b 5 h 7h 5h



## SHORT HAND. CONTINUED.

### SPELLING.

3. No attention is paid to orthography.



EXAMPLE.  for empty,  for excel.

4. In general, all words are spelled as they are pronounced, or according to the sound of the letters.



5. The vowels are put in when distinctly sounded.

6. Double letters are expressed by the single one being made twice it's length or size.


7. When one or two vowels come between two consonants of the same kind, drop the vowels and write the consonants; excepting cases which come under rule 5th.

Ex.  for dearth,  for people.



8. b. and w. may sometimes be omitted.

Ex.  for slumber,  for answer.


9. k or s supplies the place of c, according to its sound.


10. cts and ks are represented by the short hand .

11. s supplies the place of z in all cases.

Ex.  for Zion,  for gaze.

12. ph and gh are represented by v.

Ex.  for enough, and ph as in Stephen.

13. ch is used only when distinctly sounded, as in China, Charles, otherwise use k, as in character. Ex. .

### RULES FOR WRITING.

14. The pen. [See directions for learning the alphabet, page 3.]

15. Write without lifting the pen from the paper, beginning to make the next letter where you leave off making the last. This will not be difficult if you strictly observe Remark 1.

16. The A or E (.) is put into a word immediately over or under the joint where it occurs. It should not be used except in words where it is distinctly sounded, as *day*, *pay*, *bee*, *see*, *labor*, *dealing*, &c.




17. Much depends on making the letters plain, giving them the inclination or curve which they have in the alphabet. Your writing will be difficult to read unless this rule is carefully observed.

18. A table giving all the letters of the alphabet, is by no means necessary; it is


however necessary for the learner to observe strictly the following rules in regard to

### JOINING SOME OF THE LETTERS.


19. The s o should as a general rule, and one almost without exception, be made in the curve.


Ex.  vs,  os,  ps, &c.

20. si, sb, st, sn, sr, sth, sd, and sm.

21. dl, dr, ds, and rd.

    sh  never

used in this way, but the short hand double consonant sh,  supplies it's place.

22. The 19, 20, and 21 rules in particular, must be committed to memory. Learn to join the letters as you learned the letters of the alphabet. [See Rule 1.]

23. You will do well to improve every opportunity of following a speaker or reader, whether it be at public debates, ministrations, declamations, or even at some recitations, where the sentences are short, and easily retained and written. On all such occasions, take your pencil, and a scrap of paper, and write, not for the sake of reading it afterwards, but rather to make the hand perfectly familiar. It is believed that with such a course, any one may learn to write with ease and great swiftness in short hand, and hardly know how he has learned. There is a two-fold advantage in this way of proceeding, the exercise is a saving of time, and it rivets what he hears on his memory, so that he will remember it much longer, although he may never attempt to read what he has written.

### COLLEGES AND COMENCEMENTS.

THOMASTOWN [Me.] THEOLOGICAL INSTITUTION. It is reported has gone down, this is certainly to be regretted.

BANGOR (Me.) THEOLOGICAL INSTITUTION is said to be in a flourishing condition. This is as it should be.

UNION COLLEGE.—Commencement on the 27th of June. Rev. Dr. Stone addressed the Phi Beta Kappa on Tuesday, with great interest and effect. After this Dr. Street followed with a poem of a high order. The exercises were satisfactory.—The honorary degree of D.D. was conferred on the Rev. Horatio N. Brinsmade, Pastor of the 3d Presbyterian church in Newark, N. J. and that of LL. D. on Dr. T. Romeyn Beck, of Albany.

AMHERST COLLEGE. COMMENCEMENT—The exercises which were held on the 27th of June, are reported to have been of high order. Mr. Charles Eames of New York addressed the Literary Societies, and President Humphrey the Alumni. Rev. E. N. Kirk addressed the Society of Inquiry: The degree of D. D. was conferred on Rev. David Magee, of New Jersey.



**BOWDOIN COLLEGE, Me.** We are happy to receive the annual catalogue of this institution. In the collegiate department, the round number is eleven officers still remains. The number of the faculty of medicine, including the assistant librarians and dissectors, amounts to fourteen. Medical Class 49, college seniors 33, juniors 57, sophmors 49, Freshmen 38. College students, 177. Books in library 21,450, total expenses, including wood, lights, rent and board \$130 50 cents.

This institution ranks high in the literary world and affords every advantage for a complete education.

**COMMENCEMENT OF BROWN UNIVERSITY.** A correspondent of the Baptist Record, says: that "as a whole they were rather below the average point of excellence, three or four performances would have done honor to any commencement. 17 graduates received the degree of A. B.

**WESTERN LITERARY MESSENGER.** The number before us contains love and love stories;—a sketch of the news and a number of scientific and literary articles. It is very neatly executed and published for \$2 per annum at Buffalo, N. Y. We always dread to see the name of Bulwer at the head or foot of any thing that is to be scattered abroad.

**SHURTLEFF COLLEGE, Alton, Ill.** Commencement July 27. The graduates prospect encouraging.

**THE FORTY SECOND CATALOGUE** of the Preceptors Instructor and Students of Westfield Academy, has a beautiful lithographic engraving of the several buildings of the Institution. Among the names of the seven instructors we find that of Col. Asa Barr, a member of the American Musical Convention. From the summary we state the sums total of scholars for the Academical year ending 1842, as follows:—gentlemen 160; ladies 137; total 297 scholars. Particular attention is given to those who wish to qualify themselves for teaching. INSTRUCTION is given in the Italian and German languages, in addition to the regular branches. Expenses, common branches \$ 3 25 to \$ 5. Board \$1 25 to \$1 75.

## VOCAL AND INSTRUMENTAL.

### INSTRUMENTAL AND VOCAL MUSIC.

#### CHAP. I.

1. QUESTION. What is music?

ANSWER. It is making sounds with the voice or an instrument, so as to delight the ear.

2. Q. There are then two kinds of music?

A. Yes, music by the voice is called *Vocal Music*, or singing; that made by instruments is called *Instrumental Music*.

3. Q. Which kind of music is the most important?

A. Both are important in their place.

4. Why do you suppose that instrumental music is proper?

5. *First*. Because it very much aids the effect of vocal music.

*Second*, because it was cultivated expressly for the worship of God. 1 chron., 23, 5.

6. Q. Have you any other reason?

A. Yes, the reference made by the Saviour to it shows his approval of this kind of music. Matt. 11: 17.

7. Q. What use should be made of instrumental music?

A. It should be used for sacred and social purposes, when the object is to promote the healthy exer-

cise of our physical, moral and intellectual powers

9. Where are instruments badly used?

A. At balls, theatres and on other occasions where they are made use of to promote sin.

10. Q. You have not said which is the most useful?

A. Vocal music must always be far more useful, since vocal organs combine the excellencies of the most perfect instrument, and are in every one's possession.

11. Q. Could you play a flute or an organ without instruction.

A. No: certainly not.

12. Q. What is necessary to learn to sing. We must have suitable instruction and practice our voices for a long time.

13. Q. Why do you think it would take a long time?

A. Because I have been many years learning to talk, and suppose that it would take many years to cultivate my voice so as to sing.

#### CHAP. II.

1. Q. How may you learn music?

A. From hearing tunes sung or played by others.

2. Q. What is that called?

A. It is called, "learning to sing by rote."

3. Q. How else may we learn to sing or play?

A. By understanding the meaning of musical characters.

4. Q. What is that called?

A. That is singing or playing by note or by rule.

5. Q. What are tunes called which are learned, from hearing others sing or play them?

A. Music in aurem, or music in the ear.

6. Q. What is music called which is learned by rule?

A. Written music.

How did you learn to read?

A. I was instructed. I learned letters, syllables and words, then put them together.

8. Q. How must you learn to sing?

A. In the same way, and this is called "learning the elements of music."

9. Q. Now you have learned to read, I suppose that you love to read good books?

A. Yes; and when I can sing and play by rule, I shall delight to sing or play good tunes.

10. Q. And are you willing to study a few years and learn all the musical characters and the rules.

A. I shall gladly make the attempt and hope to persevere until I have fully succeeded.

### Bands in Colleges.

We recommend the formation of bands of music in all our colleges, for two reasons; *First*, the meetings for practice will afford a pleasant and wholesome means of recreation, while a knowledge of a delightful, practical art being obtained: *Second*, the expense of from \$90 to \$100 in hiring bands for commencement and other public occasions may be saved. There is also sometimes difficulty in obtaining a suitable band on every occasion. If there is one connected with the Institution, this trouble will be avoided. We are aware that the commencement occasions of Dartmouth, Brown University and Oberlin Institute, are rendered much more interesting by the performance of their own bands and musical societies. The practice of vocal and instrumental music in colleges has a most excellent effect, besides acting as a preventative to the spending of time, in a manner in violation to college rules.



**SINGING SCHOOLS.** It is now about the time to commence singing Schools. And it is desirable that the friends of Music should be ready to aid by contributions, and by such influences as they may be able to exert. We hope that many of the Vestries, Session Rooms and School houses, in different parts of the country, will resound with the voices of the young. To teachers we say, commence your schools with a determination to have good order and make your schools deservedly popular in the christian community.

#### MUSIC IN COMMON SCHOOLS.

*Extract from the Report of the School Committee of the town of Chelmsford, to the Massachusetts Board of Education.*

"In the opinion of your committee, music, so far as is practicable, should be taught in the schools. We have witnessed with pleasure the interest taken in it by the scholars where it has been introduced. However much satisfaction the scholars have seemed to take in their exhibitions of scholarship, none appeared to delight them so much as their singing. It has been found that the scholars, if possible, will be present at the time of singing; so that if the first lesson, morning and evening, be singing, it is believed none will play truant on the way, nor unnecessarily be absent. So delighted children appear in carrying through a chorus, that they will leave all their other amusements for that. And we deem it of vast importance that the amusements of children should be of a character to improve their minds and hearts, as music has a tendency to do, and not such as tend to injure both.

Let no parent say, because his children have never manifested an interest in music that they could not become interested if seasonably taught. The belief which has formerly prevailed that none can become singers but such as have what is called, a natural taste for music, is no longer entertained. It is well established that all, if instructed early may learn to sing. And if what has been considered a national defect, can, by early and persevering industry, be overcome, let parents be encouraged to attend to the cultivation of the minds of their children, not only in the department of music, but in all these branches of learning which comprise and complete an education."

Chelmsford is only one of many of the towns in which music has been introduced with good effect. The several reports which refer to this subject are full of evidence in its favor. We may copy more of them hereafter as we have opportunity and space.

The means of carrying on this branch of study heretofore deficient, are now happily supplied in the present increased number of those capable of instructing in this subject, and the books prepared for the purpose. The books principally and almost alone required are those used in the Boston public schools, viz: the "Boston School Song Book," and the "Juvenile Singing School." Mr. Mason's book of progressive exercises with large notes; and as a rule or guide, the "Vocal School" and the "Manual of Instruction of the Boston Academy of Music."

**DAVID'S HARP.** We present our readers with two pages from David's Harp, a book which we earnestly recommend to Sabbath Schools and Juvenile choirs.

**BOSTON MUSICAL INSTITUTE'S COLLECTION OF Church Music.**—compiled by T. Comer.—published by Otis, Broaders and Co. 120 Washington st.

From the cursory view, which alone we have been able to take of it, we must say it entirely answers the high expectations we had indulged, from the character of all concerned in it, and particularly from the confidence we had in the talents of Mr. Comer, the Compiler. The style of the music conforms well with the times, and with the advanced state of musical skill and

science among us. Without disparagement to any, we think it well entitled to a place beside, if not at the very head of, similar publications of the day. The melodies are pleasing, the harmony correct, and the whole arrangement generally good. Many of the most approved and well established tunes are inserted, and many others which have not been so much in use as their merits deserved, are judiciously selected, while a suitable number of tunes entirely new and composed, as it seems, specially for this work, are introduced, of which not a few are the productions of the learned compiler himself, and are all calculated to reflect credit on their authors. The plain and easy movement of many of the tunes, conforming principally to the natural diatonic scale, are well suited to the condition of country choirs, and to them cannot fail to be very acceptable. Many others partaking more of the artificial and chromatic character, may well satisfy the most scientific musician, and gratify even the most fastidious taste. The rudiments are plain and concise, abundantly sufficient for schools and younger singers, and yet not cumbersome. The usual characters to designate time we are glad to see preserved, and the Treble time generally employed as it should be. As a whole, we think, the book is very much such an one as the public wants require, and will well repay any patronage bestowed upon it.—Boston Daily Advertiser and Patriot.

#### MUSICAL BOOKS.

ALL kinds of **SINGING BOOKS** for choirs, singing schools and musical societies, for juvenile, common and Sabbath schools; also, books for the various instruments can be had **VERY LOW** for cash, at the Musical Visitor office No. 8 court square.

We particularly request that all who are about buying will favour us with a call before purchasing elsewhere. Committees by giving attention to this notice, may, and probably will save some dollars in a trade.

#### CHURCH MUSIC.

##### CARMINA SACRA: OR BOSTON COLLECTION,

This is the title of the new book of Church Music. published by L. Mason, under the sanction of the Boston Academy of music.

After having given this work a careful examination and trial, we think we can, without hesitation, recommend it to all, as highly deserving the patronage of the friends of music throughout the community.

The work possesses some peculiarities, and among others, we like the introduction of "Hallelujah," "Praise the Lord," &c., in the common psalm and hymn tunes.

We could speak in the highest terms of commendation of the metrical part of the work, and also of the department of Motetts, Anthems, chants, &c. were it necessary, but will only say we deem it one of the author's happiest efforts to promote the cause of church music.—[People's Press.

This [Carmina Sacra] is another compilation of Church Music, from the masterly hand of Lowell Mason. It comprises the most popular tunes in use, with a great variety of new tunes, chants, anthems, &c., and is doubtless the most complete work of the kind extant. Published under the sanction of the Boston Academy of music.—[Zion's Herald.

[The reception which this work has met with in the first season of its publication has been most flattering, if not altogether beyond precedent; and now after the lapse of sufficient time in which to try it thoroughly in their schools and choirs, the following among other well known professors and teachers, give it their warm approbation, viz: Messrs Colburn, of Dorchester; Bird, of Watertown; Lucas, of Troy; Heley, of Albany; Ilsley, of Troy; Cheney, of Randolph, Vt. Willey, of Plymouth, N H; Barr, of New Braintree; Leland, of Hartford; Woodman, of Norwich; Bingham, of Cleveland, O.; Jones, Hall, and Andrews, of New York; Thurston, of Fitchburg; Lincoln, of Philadelphia; Allen, of Salem, N. H.; Waters, of Augusta; White, of Easton; Dickerman, of North Bridgewater; Leighton, of Alfred; Hood, of Richmond; Rust, of Putney; Gurney, of Plymouth, Mass.; Gibson, of Woburn; Gordon, of Portsmouth.

Published by J. H. WILKINS & R. B. CARTER.

FOR SALE also at the Office of the Musical Visitor.



**CONCERT.** Since the notice of Mr. Barton's WALTZ was written, we are informed that he will give a Concert the present week, on Saturday evening, at the Melodeon, assisted by Mr. Scuguin. Tickets may be had at the door.

No. 2 *Revival Hymns* will contain a most choice lot of Tunes and Hymns.

Will the Editor of the Morning Star please send us a copy of the Freewill Baptist Register. We will pay him any equivalent in our power.

Those who have received our cash list, or who may receive it, will please keep it entirely to them-

selves. Do not exhibit it or let it be seen, or make it a lever to pry down booksellers. We have already been threatened by publishers to withhold their books from us, if we sold them so cheap.

**THEREFORE**, a strict compliance with the above request is absolutely necessary in order to do the good we designed. Any one will of course be at liberty to learn the prices of books at any place, *BUT* do not say that you can get them cheaper at the Musical Visitor Office, unless you want to cut our fingers off, and deprive yourself of the very advantage we wish to afford you.

### THE YOUNG VIOLINIST CONTINUED. SCALE OF THE FINGER BOARD.

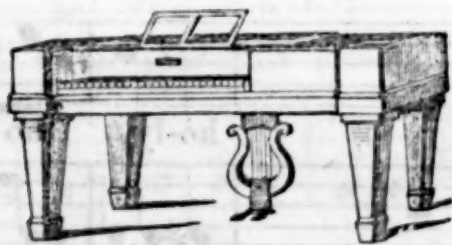
| Fourth String. | C             | C                                 | B                           | B $\flat$ | A          | A | G        |
|----------------|---------------|-----------------------------------|-----------------------------|-----------|------------|---|----------|
| Third String.  | $\sharp$ G    | G                                 | F                           | E         | E $\flat$  | D | D        |
| Second String. | $\sharp$ D    | D                                 | C                           | B         | B $\flat$  | A | A        |
| First String.  | $\sharp$ A    | A                                 | $\sharp$ G                  | F         | F $\sharp$ | E | E        |
|                | B, 4, Finger. | 3, Finger<br>A or whole<br>shift. | 2, Finger or<br>half shift. |           | 1, Fin er. |   | THE NUT. |

### ON BOWING.

The motion is to proceed from the joints of the wrist and elbow, in playing quick Notes, but in playing long Notes where the Bow is drawn from one end to the other, the joint of the shoulder is also a little employed, the Bow must always be drawn parallel to the Bridge, which cannot be done if it is held stiff.

The best performers make use of the whole of their Bow, from the point to that part of it under and beyond the fingers. In an up Bow, the hand is bent a little downward from the joint of the wrist, when the Nut approaches the Strings, and the wrist is immediately straightened or the hand rather a little bent back or upwards as soon as the Bow is began to be drawn down again. One of the principal beauties of the Violin is the swelling, or increasing and softening the sound, which is done by pressing the Bow on the Strings with the fore finger more or less; In playing long Notes the sound should be begun soft and gradually swelling till the middle, and from thence, gradually softened till the end: and lastly, particular care must be taken to draw the Bow smooth from one end to the other without interruption, for on this principally and keeping the Bow always parallel with the Bridge, and pressing it only with the fore finger upon the string with discretion, depends the fine tone of the Instrument.

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OF ROSEWOOD and MAHOGANY, from two to six hundred dollars, warranted in tone and finish equal to any made in the city, at the Manufactory of GEO. HEWES, 365 Washington street, Boston.

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PIANOS TO LET.

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# SANCTUS HOSANNA.

Translated from the Latin of Haydn and Mozart's Masses, and adapted to English words,  
**BY H. W. DAY.**

*Adagio.* SOLI.

*p* Ho-ly, ho-ly, ho-ly, ho-ly,

*TUTTI.* *p*  
 Ho-ly, ho - ly, Lord God of Sab - a - oth.

*TUTTI.* *p*  
 Ho-ly, ho - ly, Lord God of Sab - a - oth.

*TUTTI.* *p*  
 Ho-ly, ho - ly, Lord God of Sab - a - oth.

*TUTTI.* *p*  
 Ho-ly, ho - ly, Lord God of Sab - a - oth.

*SOLO.* *p*  
 Ho-ly, ho-ly, ho-ly, ho-ly,

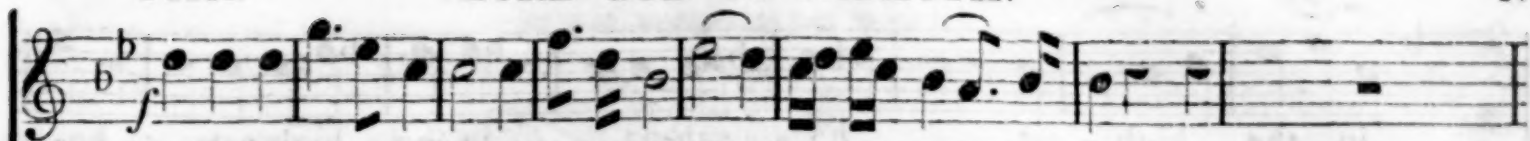
*SOLO.* *p*  
 Ho-ly, ho - ly, ho-ly, ho-ly,



TUTTI.

LORD GOD OF SABAOTH.

47

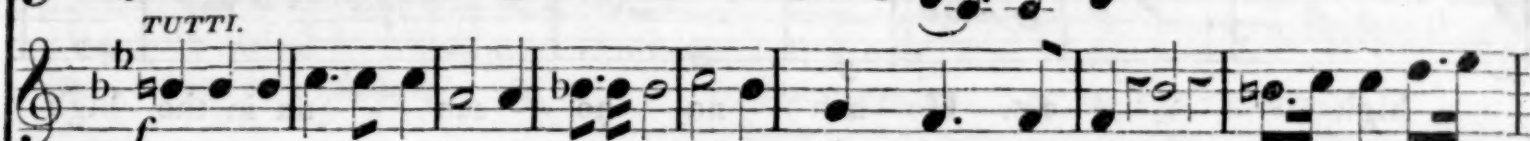


Lord God of Sabaoth, God of Sabaoth, Lord God of Sab - a - oth.

TUTTI.

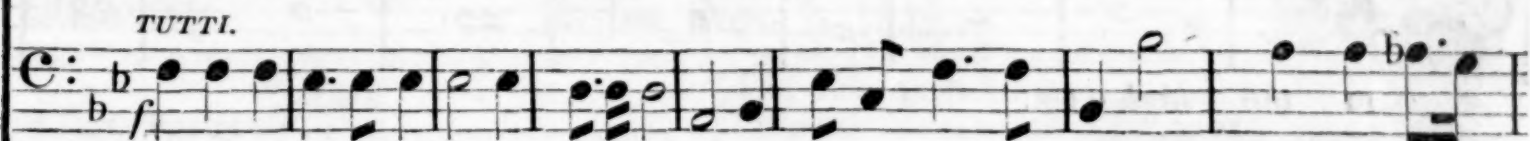


TUTTI.

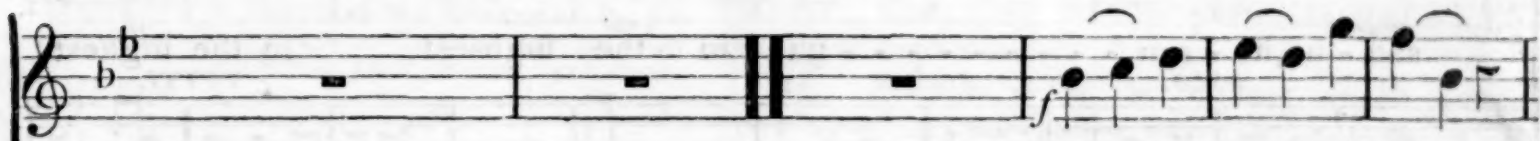


Lord God of Sabaoth, God of Sabaoth, God of Sab - a - oth.

TUTTI.



God of Sab - a - oth.



Heaven and earth are full



*f Allegro.*

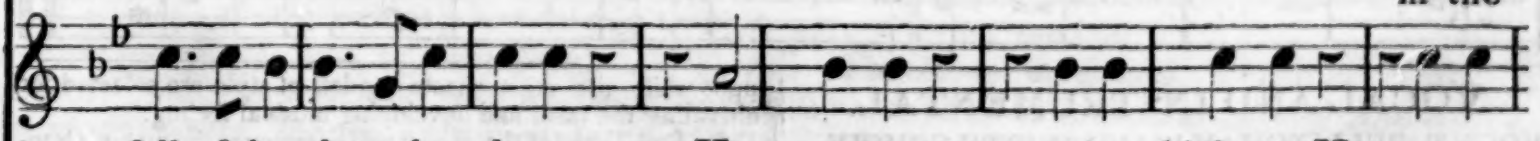
Heaven and earth are full



full of thy glory, thy glo-ry. Ho - san-na in the highest, ho - san-na,



in the



full of thy glory, thy glo-ry. Ho - san-na in the highest, Ho-san-na





in the high - est, ho - - san-na in the high-est, ho-

high - - - - - est. Ho - san - - na, ho - - san - - - na in the high-

in the high - est.

*SOLO.*

*TUTTI.*

san - na, ho - san - - - - na in the high-est, in the highest,  
*SOLO.* *TUTTI.*

est, ho - san - - - - na in the highest, in the highest,

ho-san-na in the highest, in the high-est.

ho-san-na in the highest, in the high - est.

## VOCAL AND INSTRUMENTAL.

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pupil, while the most chaste models of style are selected for cultivating the taste and developing musical feeling.

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Chelsea, Aug. 1, 1842. JAMES PRIDEAUX.

**JAMES PRIDEAUX.**

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